

## BMGIM ADVANCED TRAINING - NORDIC GIM INSTITUTE 2023

**A program of 100 instructional hours 2,5 year course consisting of 5 modules containing the following components:**

**Practice:** Minimum 75 client sessions. Of these 75 sessions a minimum of 38 to be classic individual BMGIM sessions of 1.5-2 hours. A maximum of 37 sessions may be other forms of modified GIM. Of these modified sessions, it is recommended that 10 sessions should be in a group format

**Supervision:** A minimum of 15 supervisions with a licensed BMGIM therapist, recognized by the primary trainer. A maximum of 5 supervisions can be in a group format. 10 supervisions must be in vivo, or e.g. by Skype or video. 4 of the 15 supervisions should be made with the primary trainer. After every five client sessions a supervision report or a consultation with the primary trainer should be done.

**Consultation:** A minimum of 5 consultations with a licensed BMGIM therapist are recommended.

**Music Analysis:** A written music analysis of a whole or a part of a GIM program (as far as possible implemented in a dyad). The analysis must follow a pre-defined format, for example, such as described in Ken Bruscia: Analyzing GIM Programs.

**Personal sessions:** Minimum 15 individual sessions of which a minimum of 10 with a GIM therapist.

**Literature:** Minimum 1500 pages and additional literature recommended by the primary trainer.

**Documentation Requirements (can be given as Examination Work):**

- 1. Two music analyzes of two different GIM music programs:** One of the analyzes must be written in a format, such as Bruscia's Heuristic music analysis (possibly presented at Level II). The second analysis can be in a free format, in agreement with the trainer.
- 2. Literature reviews:** Several formats can be selected, for example essays or short abstracts, in agreement with the primary trainer.
- 3. A Case description** of a therapy process of 10 sessions following guidelines presented by the primary trainer.
- 4. Supervision Reports:** 3 reflective texts on knowledge gained in supervisions.
- 5. Personal Therapy Report:** Overview of session numbers, therapist's name and music programs used
- 6. Client Report:** Overview of 75 sessions; session type, number, date, initials, individual / group,
- 7. Final Project:** Presentation of a project documenting an integrated understanding of GIM meant as a contribution to the GIM community. This could e.g. be a research project, a new music program, a paper on some aspect of GIM, a conference presentation, a case study or a modification of GIM for new populations.
- 8. Literature reports.** It is recommended that the students write several literature reports, reflecting on the GIM relevant readings.

### **Theoretical and philosophical platform:**

The Bonny Method of Guided Imagery and Music (BMGIM) is a client centered, resource oriented and relationship-based treatment. The specially selected music and the mental images (experiences) that occur during music listening function as the driving force in the therapeutic encounter. The clients get a therapeutic framework for instance to process important life themes and find new options. The framework includes an agreement for a shorter or longer treatment. The theoretical foundation is eclectic and refers to various relevant theories, including psychodynamic, systemic and relationship oriented, humanistic

existential, archetypal and transpersonal theories. References are included to neuroscience, mindfulness and mentalization. The GIM students work in dyads in the training seminars. The emphasis of the training is on practice and guiding. The students' learning takes place through presentations of case material, music analysis in free and fixed formats and through discussions of important theoretical and clinical problems. The students undergo a personal development process based on their own therapy and guiding skills.

The Nordic GIM Institute is led by Primary Trainer Torben Moe.

### **Subject areas I-V**

- I Music programs, music analysis (continued from level II), BMGIM therapy practice and methodology.
- II BMGIM in a psychodynamic perspective.
- III Symbols, metaphors, narratives and theories of consciousness and neuropsychology.
- IV Spirituality and Psychotherapy; transpersonal and spiritual dimensions in BMGIM
- V Professional practice and BMGIM research: Focusing on final project.

Included in all subject areas are: Didactic presentations, group discussions and explorative work.

### **Overall structuring of the five subject areas:**

- The trainer decides the order and organization of seminars and how the hours of each seminar are distributed. The trainer can also choose to add additional topic areas.

Each training module includes:

- Practice exercises in dyads and / or group
- A Clinical Forum, where questions from clinical practice can be presented, and discussed.
- Updated theory and literature concerning the focus of the present seminar.
- A case example concerning / adding a perspective to the theme of a given module

**Key terms from the topic areas and extension of the overall competence description relating to the individual topic areas:**

## **Topic area I: Music programs, music analysis, BMGIM therapy practice and methodology**

The GIM students must achieve:

### *Knowledge concerning:*

- Music programs - origins and concepts
- Deepening knowledge about the background, development and application of the BMGIM music programs.
- Clinical or psychosocial individual and group settings with BMGIM, modified GIM, MI and short music programs.
- Ethics - knowledge of ethical guidelines and legal protection

### *Skills:*

- To integrate BMGIM / MI at work, both individually and in group
- To design BMGIM / MI / short music programs, including assessment procedures
- Adapting a GIM session according to the diagnosis of a client or a given population.
- to work with relational and interactional facets in the field of music, client and therapist.

### *Competencies:*

- To meet the challenges that may arise in planning and executing a BMGIM courses - or shorter music travels (MI) on a given workplace.
- To introduce and maintain information and communication about BMGIM work to relevant employees, for example, in team conferences.

## **Topic area II: BMGIM in a psychodynamic perspective**

The GIM students must achieve:

### *Knowledge about:*

- Cases concerning BMGIM in a psychodynamic perspective
- Recent literature on BMGIM and psychodynamic development theory including, for example mentalization, inter-personal theory, attachment and affect regulation..
- How to work with trauma and trauma based theory.
- How to work with crises of an existential nature. or a spiritual emergency.
- A knowledge of implicit and explicit interaction e.g. transference and countertransference as they understood in GIM.

*Skills:*

- To design and work with BMGIM sessions or shorter music travels (MI) with clients / patients, for example in psychiatry or in medical care. For example people with organic diseases that have caused particular traumas or developmental crises.
- Working with different target populations eg specific age groups who are affected by somatic handicaps, psychosomatic illness or mental health problems.
- *Clinical assessments and diagnostic considerations.*

*Competencies:*

- Meeting the challenges that may arise in working with the above client / patient target populations.
- Being flexible in planning and execution of BMGIM sessions in combination with shorter music travels (MI) adapted to the level of resources and reflectivity of the client / patient.
- Communicating relevant issues and results at work, for example in a team
- To manage critical situations in therapy
- To seek supervision regularly and whenever necessary

Literature:

Continuous updating of relevant literature in the field / theme of BMGIM in psychodynamic perspective.

**Topic area III: Symbols, metaphors, narratives and theories of consciousness in a GIM perspective.**

The GIM students must achieve:

*Knowledge about:*

- Knowledge of relevant theories of symbols metaphors and narratives used in a psychotherapeutic perspective and in GIM.
- Theories of consciousness linked to GIM  
Correlations between the levels of consciousness, symbol and metaphor formation and body experiences.

*Skills in:*

- Working with symbols and metaphors in psychotherapy and GIM

- Understanding the GIM session and series in a narrative context
- To deepen the work with different levels of consciousness in GIM
- To facilitate the client / patient process from normal state of consciousness to altered state of consciousness and back
- Working with the GIM process and help the client to achieve understanding and to integrate the experiences, which appear through symbols, metaphors and narratives.
- To mentalize musical and bodily experiences into language.
- 

*Competencies:*

- Working with GIM in a symbolic, metaphorical and narrative context
- To help the client to reflect on symbolic and metaphorical experiences in BMGIM therapy
- To explain to the patient / client the background of the application of altered states in BMGIM (psychoeducation)
- To guide flexibly and intuitively in altered states
- To guide transpersonal experiences

Literature:

Continuous updating of relevant literature within the overall theme of the seminar III

**Topic area IV: Spirituality and Psychotherapy; transpersonal and spiritual dimensions in BMGIM**

The GIM students must achieve:

*Knowledge:*

- Current literature concerning BMGIM and transpersonal and spiritual dimensions.
- Theories of transpersonal experiences and spirituality in psychotherapy.
- Techniques of guiding as linked to archetypal transpersonal and spiritual experiences
- Integrational perspectives in post session.
- The reflective involvement in, and understanding of, the client's spiritual orientation and religious beliefs.
- Training focus and requirements: the design of the free project / music analysis, case study, structuring and requirements as well as expectations of a final project

*Skills in:*

- Working in the transpersonal and spiritual field in GIM sessions and series.

- To help the client to integrate the experiences of psychodynamic, archetypal, spiritual and transpersonal issues.
- To help the client / patient to apply the experiences into daily life. Focus on development which can be transferred to and manifested in the client's daily lives.

*Competencies:*

- To work with GIM sessions where experiences of psychodynamic as well as transpersonal and spiritual issues are a natural part of the process
- Tackling the challenges of working in a wide psychotherapeutic field
- Design GIM series, which adapt to the client's goals, resources, ability for introspection and philosophy of life

**Topic area V: Professional practice and BMGIM research: Deepening / Final Project, Report writing.**

The GIM students must achieve:

*Knowledge concerning:*

- The latest research in BMGIM and MI
- Dynamics and potentials of the GIM-session
- Flexible and improvised selection of music pieces and composition of music programs
- Studying other GIM students' final projects and case descriptio
- *Skills:*
- To adapt and evaluate the use of GIM and MI to different work situations
- To present GIM-research and case studies at conferences and in other professional contexts
- Understanding and applying GIM in a scientific framework

*Competencies:*

- To convey BMGIM and MI as a psychotherapeutic method in professional contexts
- To present case studies and other results of GIM in conferences and various professional contexts
- Consider taking part in a research involving GIM
- To consider organizing an independent research or development project involving GIM